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ABSTRACT

This theme issue of "InSEA News" focuses on contemporary technology and art education. The articles are: "International Travel and Contemporary Technology" (Gilbert Clark); "Recollections and Visions for Electronic Computing in Art Education" (Guy Hubbard); "Using Technologies in Art Education: A Review of Current Issues" (Li-Fen Lu); "Reflections on a Chinese Past" (Doug Boughton); "Teacher Seeks Students' Artworks" (Mary Scheesley); "A Morning Experience in a Brazilian Art Museum" (L. B. P. Frange); "The Garden of Earthly Delights" (Hal McWhinnie); "Latin American and Caribe Art Education Meeting" (Ana Mae Barbosa); "Using Computer Technologies: Some Questions" (Jenny Aland); "Early Childhood Art Websites for Young Children" (Barbara Piscitelli); "Minutes of the InSEA General Assembly in Glasgow" (Diederick Schonau); "Tanay's Heart in the Middle of the World: Sparking International Dialogue" (Anna Martin); "Art Education on the Rhine: The 1999 ESIS Art Conference" (Darren Trebel); "International Symposium on Art Education: Taiwan Museum, Taichung, March 1999" (Ann C. S. Kuo); "Art Teachers Hampered by Lack of Training" (Marie Whaley); and "Piecing Together the Puzzle of Peace Building: The Canadian Kids Guernica" (Rita Irwin). (BT)

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Piecing Together the Puzzle of Peace Building:

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InSEA NEWS

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INTERNATIONAL TRAVEL AND CONTEMPORARY TECHNOLOGY

Gilbert Clark, USA

My wife and I recently returned from a week in Peru, South America, where we went, particularly, to see Machu Picchu, the ruins of a spectacular, mountainous, pre-Incan village that was discovered relatively recently. We also went rafting on the Urubamba River; visited Chinchero, a Quechua weaving village at about 12,000 feet above sea level; stayed in Cuzco at about 11,000 feet, saw numerous pre-Incan and Incan ruins, as well as many other fascinating places, and went to Lima on the coast. This was a delightful trip that brought us into contact with many people we would never have met, historical and contemporary cultures, and arts and crafts we would never have known without taking the trip.

As I sat down to write this editorial, there was a message on my computer, from the National Art Education Association (NAEA), encouraging people to submit proposals about the uses of contemporary technology in teaching for the next NAEA convention. "Electronic technologies, especially computers, represent the greatest revolution in education, and in art, since the invention of photography in the 19th century Computers and electronic imagery are powerful and immediate means for mass, global communications, and for human expression," it claimed. To some extent, I agree. The announced theme of this InSEA News issue was Contemporary Technology, and several writers have addressed this theme.

I sit at my computer and communicate with people who, literally, are all over the world and I receive manuscripts, electronically (meaning, immediately), from a great number of art educators from many countries. Certainly, the miracles of

contemporary technology are wondrous.

Nevertheless, the benefits of travel are even more wondrous! There is nothing to compare with actually watching a shopkeeper haggle with customers in Bangkok or Jerusalem, participating when a Native American or Peruvian shaman performs a healing ritual, or contributing to the structuring of an art education program in Taiwan or Singapore. Even more important are opportunities to meet local people and share their unique experiences.

As art teachers, we can share ideas, problem resolution, and images electronically. Personally, we can see and experience the variety and wonder of classrooms and schools in many parts of the world. Our understanding of our own problems is extended and enriched if we travel and reach out to others who share our work in vastly different circumstances. As we travel, we can share ideas and images with others, see and hear about art education in international perspectives, and meet others who approach art education initiatives from different perspectives. These opportunities, I believe, are very important and should not be substituted for communication through new technologies, although these technologies are critically important to our work.

PRESIDENT'S REPORT

Kit Grauer, Canada

1999 has been very active for InSEA, and for me, personally. I have had the great fortune to spend time with InSEA members around the world and participate in very enlightening, international events. In January, I was involved with World Councilor, Alice Panares, in a curriculum development project held in Thailand. Under the direction of SPAFA, an organization dedicated to promotion and advancement of fine arts and archeology in ten Southeast Asian countries. We met with participants from Laos, Cambodia, and Vietnam to develop elementary arts education curricula in those three countries. The director of the project, Elmer Ingles, will be writing an article about this. I experienced greater understanding of the art, culture, and education of Southeast Asia and was pleased to bring new colleagues into InSEA.

In early March, I was invited by the Beebie Foundation to give lectures in Wellington, Christchurch, and Auckland, New Zealand. Founding InSEA member Bill Barrett was involved actively in this and I met an amazing group of New Zealand art educators. I cannot speak highly enough about New Zealand hospitality, culture, scenery, and art programs. This country has a lot to share with the rest of the world about its art education.

In March, World Councilor Ann Kuo hosted another international conference about art education in Taiwan. As well as four intensive days of sessions, Kid's Guernica banners were displayed and highlighted. For those who have not seen these extraordinary examples of children's art, they will be displayed at the Brisbane World Congress.

The NAEA conference, in Washington, DC, was site of our

spring InSEA executive meetings. NAEA and Michael Day have been extremely generous to offer us session times and host a reception for members of the InSEA executive and World Council. The United States Society for Education Through Art (USSEA) hosts an international luncheon every year at NAEA that, this year, provided a meeting place for InSEA, USSEA, CSEA, and NAEA members to learn a bit more about each other and our respective organizations. A highlight of this luncheon was USSEA's presentation of two Ziegfeld Awards to InSEA members Weislaw Karolak and Patricia Sturh, art educators who have made outstanding contributions to international art education.

InSEA executive meetings involved business and planning of InSEA programs, activities, and events. We have received many submissions for the UNESCO/InSEA web site and will be setting that up this summer. It will be opened officially at the Brisbane World Congress. A major focus was congress proposals and planning, with a report from Robyn Stewart, Adele Flood, and David Hawke about the InSEA World Congress to be held in Brisbane, Australia, in September. This congress has been exceedingly well organized and is shaping up as an event not to be missed. Other proposals discussed were a European Regional Congress (summer, 2000), and plans for another World Congress in New York (2002). Both events will be discussed further at the World Council meeting and in presentations at the Brisbane World Congress.

The InSEA General Assembly usually is held every three years during a World Congress. All InSEA members are invited and encouraged to attend. Our agenda will include introduction of the new World Council

and Executive (elections are underway currently), the President's Report, announcement of the Sir Herbert Read and the Mahmoud El-Bassiounny Awards, resolutions proposed by members, and announcement of future InSEA Conferences.

I look forward to bringing a proactive and positive report to the society in September, and to participate with you in the Brisbane World Congress. Your views about organization and direction for InSEA are always welcome. Please contact me directly or convey your thoughts to any Executive or World Councilor from your region. The strength of InSEA is the strong commitment of our members to art education. Please, make your voice heard.

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RECOLLECTIONS AND VISIONS FOR ELECTRONIC COMPUTING IN ART EDUCATION

Guy Hubbard, USA

In many walks of life, including art education, people are likely to be involved with electronic computing. More universal interests include Internet applications, such as e-mail and the World Wide Web. Word processing and similar applications are used everyday. In addition, artists, designers, and art educators are likely to be attracted by forms of computer graphics and desk top publishing.

Thirty years ago, most of these ideas were pipe-dreams, with their possibilities in the distant future. A 1967 article in *Life* magazine triggered an idea for solving problems in art education that were frustrating. That article described the potential of electronic computing for all forms of data management; I believed this could as easily be art lessons. Given the capacity of computer memory to store large amounts of information, and retrieve it rapidly, teachers could have many more instructional possibilities than by using textbooks or personal repertoires of art lessons.

Such a database also could offer opportunities for instruction where students could enjoy largely unknown freedoms. They might work individually at areas of art that appealed to them, and at their own speed. If text could be handled in this way, so could pictures, speech, and sound.

As a result, I wrote prototype instructional materials organized as a database; lessons were accumulated with linking pathways to provide numbers of choices. During the early 1970s, print-based materials had been available to college and high school students. Some were placed in the computing resource at the University of Illinois. Fundamental features of these worked well, although my computer-based efforts were eventually abandoned. Only a handful of schools had access to computers and this seemed unlikely to improve. Very few educational leaders at that time saw the potential of this new technology.

It should be mentioned that, in the early 1970s, the microprocessor had not been invented. The first modestly priced microcomputers appeared in 1977 and computers didn't find general acceptance in schools until the mid to late 1980's. My development of an art instruction database continued throughout the 1970's and early 1980's, using such authoring programs as *Pilot*. Publication of *HyperCard* offered even greater opportunities for those working on Macintosh computers, even though adding color and sound were clumsy. Publication of *Linkway* for DOS-based computers added capability for color; although color made files very large and slow-to-display. The final product was a collection of art lessons with color images and audio capabilities. At first, it was assembled and

stored on a large university server for use with campus students, although the advent of CD ROM disks made possible dissemination beyond our campus.

In addition to my interest in instructional databases, I began a parallel enterprise of offering courses for teachers and adolescents in computer graphics. I assumed image-making with computers would appeal to anyone who enjoyed making art. The response was strong, probably because making art is such a fundamental urge for artistically inclined people. Computer graphics has continued to grow in popularity, judging by the number of listings in convention programs. While arguments continue about whether computer generated graphics are truly art, young people embrace them eagerly. It has become a natural medium for art instruction in schools.

A substantial proportion of art skills and concepts can be communicated by means of computer graphics. Were this to be adopted, it could reduce reliance on expensively equipped art classrooms and costly art materials. Subject-matter in art could be expanded to include drawn and photographic motion, arts continuously present in student consciousness but rarely included in school programs. The biggest obstacle I encountered, however, was resistance to the idea of abandoning traditional art media. As a consequence, I concentrated on further database development. Opportunities for graphics in school art programs remain to be explored, and people are sure to carry it forward.

The present situation is now quite different than when I first became involved. Computers have been embraced by educators and students use word processors commonly. Students use the Internet for e-mail and search the Web for all forms of information. In addition, students make good use of graphics and desktop publishing programs. Fundamental ideas for adjusting art teaching to make the fullest use of the electronic revolution are less common. Compare the art education with what has happened in product design, graphic design, architecture, movie-making, and medical illustration.

When educational computing began, much activity was the result of people working locally or in small groups. Some truly innovative efforts demonstrated how teachers and students could modify school curricula. These led to development of instructional alternatives that broadened the appeal of learning. It became evident that electronic media could transform learning opportunities open to students. The question that remains is just how long will students have to wait before these changes begin to take their rightful place in classrooms throughout the world?

USING TECHNOLOGIES IN ART EDUCATION: A REVIEW OF CRITICAL ISSUES

Li-fen Lu, Taiwan

Many art educators advocate using technologies as power tools to reform art education and many art teachers use technologies and computers as new art media. They often believe technologies are advancing art teaching and art education reform. The impact of technologies, however, might not always be positive. Although new technology has become a fashion, it is risky to assume students will always benefit from its use in art instruction. It is imperative that art educators and teachers face the problems that arise from using technologies in teaching art and explore ways to deal with these problems.

How teachers teach traditional art curricula has been shaped by new technologies. As a new teaching tool, computers contribute to art instruction through networking and hypermedia. With computer networking, students can access a wide range of written and visual resources on the Internet (Freedman, 1997) and these can expand students' perspectives and enhance communication across different cultures (Greh, 1997). In addition, these resources offer valuable experiences for students; their visual sensibilities are enhanced by visiting webpages of art museums, galleries, and artists, and by creating their own webpages. Students can construct meanings with a great deal of educational and personal autonomy, according to their own interests and abilities. Computer technology, networking, and hypermedia can be considered effective vehicles for assisting art instruction in the information age.

A unique feature of computer use in art education lies in its function as a new art medium. Created with computers, computer art now has become an accepted art form. This art form provides new content to teach in art education. In production, for example, a number of art teachers enthusiastically teach students to create their artworks with computers. It also has become important for students to learn about making aesthetic judgments when they encounter computer generated images on the Internet or on CD-ROMs. How to critically analyze and judge the quality of computer generated images, as well as how to appreciate and understand them, is a component of effective art teaching.

Two other reasons technology can play a significant role for art education are important. One is that current technologies can provide students with postmodern visual experiences. Freedman (1997) described these as "fragmented, often contradictory, multidisciplinary, and intercultural." In a postmodern society, students are frequently exposed to visual images that are available through mass media and they need to learn to critique those. The second way technology can support art

education reform is because technology advances very rapidly, every advancement provides a variety of possible avenues for learning and teaching about art. As a result, new technology can become a catalyst to ignite new changes in art education reform.

These new power tools, however, may have negative influence when they are not used toward positive ends. Social dynamics and computer control become two major issues in the use of power tools in art education. There is some concern that students have little interaction with others while working alone on computers (Gregory, 1995). Other researchers, however, found that, when computer-based art instruction was well designed, students increased their cooperative behaviors and task-oriented verbal interactions (Freedman, 1991). In addition, it has been shown that they can benefit from knowledge construction tasks on hypermedia programs. Cooperative learning with computer based instruction, therefore, has the potential to support students' social interactions.

Whether or not students have interactions with others, while using computers, depends on how instruction is designed and what instructional strategies are used. It is a teacher's responsibility to determine whether students receive positive or negative outcomes from their use of technology. Fancy effects on a computer graphics program may make students' artworks look stereotypic, however, students often rely solely on such readily provided functions, if they do not receive proper instruction. When students learn new programs, they seem to focus on attention to technical effects, rather than conceptual or ideational aspects of their artworks (Stokrocki, 1986). Freedman and Relan (1990) concluded that students shift focus from manipulative and technical, to conceptual aspects of computer generated images, only after they gain sufficient experience. Art teachers need to consider these findings and guide students with different needs and responses in how to use computers effectively to enhance their learnings in art.

There are other problems that have been identified when using computers to teach about art. The first is that teachers usually teach computer art in much the same way they teach the use of other, more traditional media. The other is that teachers do not know how to anticipate students' general responses to computer art; they assume students will have the same responses they would have to traditional art forms. When teachers are not sure what students' reactions to computer art may be, they are not well prepared to teach students to critically appreciate or judge computer art.

Technology may have both positive and negative influences on what students learn about art and how art teachers teach them. In the future, computers will be used more frequently in classrooms. Art teachers can play key roles in deciding how students benefit from the power of technology in art instruction. This is the new challenge for all art educators and teachers in this technological age.

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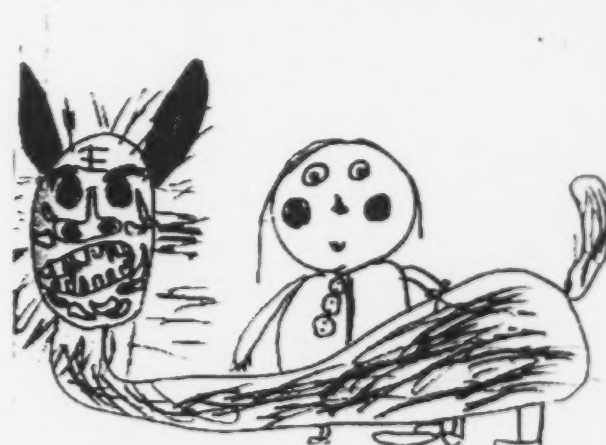
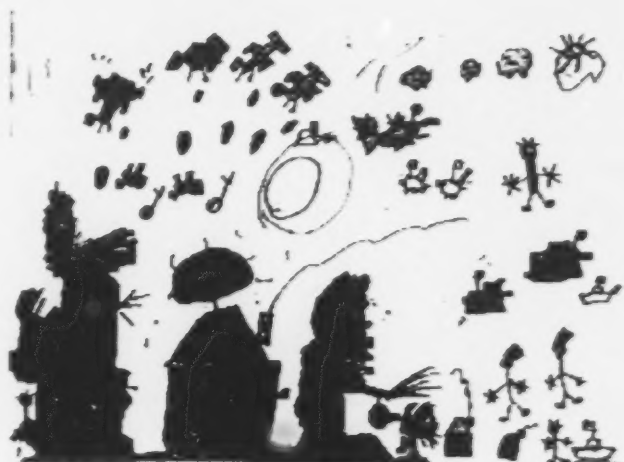
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TEACHERS TO EXPERIENCE AUSTRALIAN SCHOOL LIFE

AIAE

Visual Arts educators from all over the world will have opportunities to experience Australian school life as part of an international congress being staged in Brisbane, Australia, later this year. The Australian Institute of Art Education (AIAE) will host the 30th International Society for Education through Art (InSEA) World Congress at the Brisbane Convention & Exhibition Centre, September 21 - 26, 1999.

While the main congress will present speakers, workshops, and exhibitions, an associated fieldwork program, which runs September 13 - 17, in which delegates will have opportunities to visit and work in schools in the eastern states of Australia, is proving a popular addition for overseas delegates. Program coordinator, Ms. Deborah Cohen, said there already has been great interest from both schools and delegates wishing to participate.

"We have schools in the outback, such as Mt. Isa, and schools on the beautiful coast, such as Townsville, willing to accept delegates," according to Ms. Cohen. She said that participating schools would pay travel and accommodation costs for a delegate to the school. Delegates from many countries have nominated themselves to attend this fieldwork program. We also have two artists, from South Africa, wanting to do a workshop in figurative clay sculpture and doll making, traditional among indigenous people of their country.

Delegates can nominate what they want to do, working with students or teachers. A sister association can be formed between schools, children's artwork can be swapped, or schools can decide to set up web sites and chat lines. The possibilities are endless.

President of the hosting body, AIAE, Ms. Adele Flood, said the Congress would create unique training and professional development opportunities for teachers. It will provide opportunities for teachers and academics to meet educators from other countries, share ideas, collaborate on future work, and discover new ways of teaching and learning.

For registration and inquiries, contact Ozaccomm, Conference Services, tel: +617 3854 1611; fax: +617 3854 1507; Email: ozaccomm@eis.net.au or <http://www.qut.edu.au/insea99/insea>

InSEA 30TH WORLD CONGRESS

Brisbane Convention & Exhibition Centre
September 21 - 26, 1999

The International Society of Education through Art (InSEA) was founded in 1951, after a seminar convened by UNESCO. Following the end of World War II, it was seen as a means of forwarding world peace, to be achieved by encouraging understanding of cultures and exchange of ideas through visual arts education. Today, the society has 2,000 members in 88 countries.

The first InSEA World Congress was held in Bristol, England, in 1951 and brought together visual arts educators from all over the world. The 1999 World Congress, to be held in Brisbane, Australia, in September, hopes to attract 1,500 delegates, representing primary, secondary, and tertiary levels, as well as members active in museums, art galleries, and other aspects of visual arts learning. It will be hosted by the Australian Institute of Art Education (AIAE), the major professional association of Australian arts educators, and an affiliate of InSEA. Since winning the bid for the Congress, a Queensland-based committee, in consultation with AIAE, has planned the event. Arts Queensland funded an Aboriginal artist, Aarone Meeks, to design the Congress logo.

Attendees will gain professional development through sharing ideas and knowledge of visual arts education techniques, beliefs, attitudes, and research from around the world, to enable them to lead students into the next Millennium. The theme of the 30th Congress is Cultures and Transitions, which recognizes the complexity of diverse cultures in the world today.

The Congress will be complemented by a research conference, International Baccalaureate Workshops, and an associated fieldwork program in which delegates can visit and work in Queensland and New South Wales schools. The Congress will incorporate presentations by keynote speakers, workshops, and arts exhibitions. Major national and international children's exhibitions also will form part of the Congress, which will run concurrently with the Asia-Pacific Triennial at the Queensland Art Gallery. This Congress is being sponsored by Arts Queensland and Education Queensland, with significant support from the University of Southern Queensland and the Queensland University of Technology.

For registration and inquiries, contact Ozaccomm, Conference Services, tel: +617 3854 1611; fax: +617 3854 1507; Email: ozaccomm@eis.net.au or <http://www.qut.edu.au/insea99/insea>

REFLECTIONS ON A CHINESE PAST

Doug Boughton, Australia

I want to describe an exhibition organized by the European Office of the International Baccalaureate Organization (IBO) in response to an idea proposed by Michael Gulbenkian. International Baccalaureate Art and Design students from around the world, in late 1988, were asked to respond creatively to sketches of ancient Chinese jade sculptures owned by Mr. Gulbenkian.

Selected student works were exhibited, alongside the originals artifacts, at the Theosophical Society Gallery in London, in May of 1999. This activity was jointly organized by IBO and UNESCO in the context of its 'Education for a Culture of Peace' program. Proceeds from the exhibition will be used to assist schools in developing countries wishing to undertake international education programs, such as those offered by IBO.

TEACHER SEEKS STUDENT'S ARTWORK

Mary Scheesley, USA

I am interested in exchanging student artworks from my school, in Panama City, Florida, with other elementary age students from other countries. Any school (other than in the U.S.) interested in an exchange should mail 10 to 15 pieces of student artwork to:

Mary Sheesley
Global Art Exchange
Smith Elementary School
5044 Tommy Smith Drive
Panama City, FL 32404
USA

A photograph of students who created each artwork should be attached to each piece, if possible. Artworks from elementary students in Florida will be sent to your school in exchange.

I have found this to be an invaluable tool in teaching about art from other cultures. My students are extremely interested in viewing artworks from other countries. They often go to our library, to research a country, when they discover a piece of their artwork is being sent there. My students are more interested in viewing artworks exhibited on our walls, than viewing it on the Internet. If you need additional information about this Global Art Exchange Program, please write. I will be glad to respond.

A MORNING EXPERIENCE IN A BRAZILIAN ART MUSEUM

Lucimar Bello P. Frange, Brazil

The Museu Universitario de Arte (MUnA) belongs to the Federal University of Uberlandia, in Minas Gerais in the center of Brazil. The Art Department offers courses in fine arts, interior decoration, architecture, and urbanism. MUnA publishes a magazine titled *Caderno de Arte* (Art's Note-Book). The aim of MUnA is to inform, disseminate, and publish research performed by teachers and students in the areas of art, art education, room decoration, architecture, and urbanism, as well to teach these subjects.

A university museum is a space for teaching, research, and extensions in classrooms at the university, but goes beyond these by interactions with communities and society. There is an aesthetic, cultural, and social engagement with many other people in democratic spaces. The museum is committed to sustainable, economic development of a region, its habitants and social groups, and people in other regions.

Current museology links conservation, documentation, communication, and cultural and educational actions. MUnA supports diversified knowledge about museology, curators, art education, and experiences of artists, architects, students, researchers, and scientific, cultural, and management technicians. We need partners, because conception of an exhibition always has relationships with communities and society.

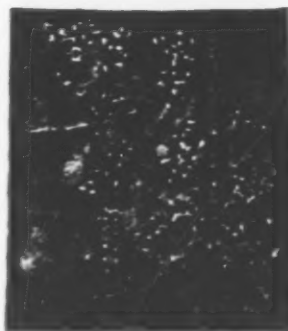
The museum implies important and fundamental connections between people and social and historical dimensions of cultural objects, because it is based on people, spaces, and cultural memories. We work with relationships of spaces, contextualizing human beings and cultural objects. Art is knowledge and it links scientific, cultural, and specific aspects of philosophy, culture, and science. Research about art focuses on, and analyses of, art production, based on historical, critical, anthropological, and semiotic aspects.

In December, 1998, MUnA held an exhibition of Artists-Professors-Researchers of the Art Department. These artists were considered as archaeologists or utopians; their research was based on structures, formalities, materials and techniques, symbolism, and connections that transform their images and concrete forms. In January, 1999, The Art Department offered a Specialization Course on Art Teaching and I was its first professor.

We lived a significant teaching experience. First, students produced drawings from memory. Later, we went to an exhibition at the university and they had to choose an artist and artwork to dialogue with, and make another drawing. I'll consider only the production of three students who chose two artworks by Darli de Oliveira and

Helio de Lima.

Darli de Oliveira works with earth and natural pigments and tempera over used, old canvas. In her works, she moves from narrative artwork to abstraction. Her painted canvas is similar to an archeological life, with several coats of natural materials that allow us to see anterior colors and materials. She uses tones of whites, blacks, oranges, yellows, strong blues and reds, and many grays and greens.



Darli de Oliveira



Vera



Ana Flavia

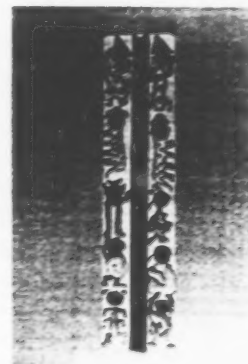
Helio de Lima constructs watercolors over white cotton fabric. In one work, there may be memories and remembrances. Her images are smooth, transparent, flirtatious, sad, and cheerful ghosts with many possibilities of humor and behaviors. Some figures come in, others go out. Legs are wings; heads are bodies; bodies are squares, ovals, spirals, or amoebas. Some colors go beyond of the figures. Some figures fly, look around, catch, crawl, take something, throw things away, etc..

Three students, who were also teachers, (Vera, Ana Flavia and Nueli) chose two artworks and made other images. Vera told us she had never drawn in her life and had chosen the Darli artwork to dialogue with. Her drawing was made during her experience in the museum. Ana Flavia had been working as an art teacher and she chose the same Darli artwork. Her drawing was made during a visit to the museum. Nueli chose Helio's artwork. Her image was made in the classroom, before visiting the museum. Nueli's drawings were made in front of Helio's artwork.

In these rapid exercises, and all the works of the thirty-one students, it is possible to perceive relationships between artists-artworks, students-spectators, and significant experiences for them all. Each one saw, assimilated, and contextualized, from different points of view, experiences and visions and created other images. I can affirm that images speak and we can look, perceive, and dialogue with them in different ways and contexts by their, and our, languages.



Nueli



Nueli

Illustrations for this article were provided by the author.

THE GARDEN OF EARTHLY DELIGHTS

Hal McWhinnie, USA

The Garden of Earthly Delights is a public, ceramic arts garden that has established an Institute for Arts Educators. This institute will focus on development of listservs for artists/teachers, and on distance education courses in various aspects of arts education.

The institute now maintains three weekly listserves: The Glaze of the Week, The Fractal of the Day, and The Drawing and Thought of the Day. Beginning in April, 1999, the curriculum consists of three online distance education courses: Ceramic Glazes, Drawing on the Whole Brain, and Chaos and the Arts. All of these are free to artists, art teachers, and students.

In the fall, we hope to include an advanced course in glaze calculation and analysis, history of art education, and fractals and chaos theory. Other courses are planned for the future. These online courses will be offered three times each year. Teachers may preview a course one quarter, then schedule it for their students the next. Suggestions are invited for changes that can be individualized for specific interests.

These courses are delivered as e-mail with attached files on the Internet. A limited amount of interactivity between students and me is encouraged. These courses will be revised as needed and others are encouraged to design other courses that can be delivered by the Institute.



LATIN AMERICAN AND CARIBE ART EDUCATION MEETING

Ana Mae Barbosa, Brazil

Organized by V. Kon and A. De Vicenzi, a CLEA meeting for Latin America took place in Buenos Aires, Argentina, November 4th to 8th, 1998. The 420 participants came from Brazil, Chile, Columbia, Mexico, Uruguay, and Venezuela.

All of these countries were experiencing nationwide educational reforms, financed by the World Bank or Inter American bank. It was no surprise, therefore, that all had a lot in common. Their educational plans had foreign advisement, for example, but were written by university professors. In Brazil, most of the reformers were from the University of Sao Paulo, the Catholic university in Chile, and UBA in Argentina. There is no doubt that the best, most famous professors were chosen and produced valuable documents.

Our concern is about the control of these reforms by a Spanish educator whose national reforms in Spain have failed. In addition, lack of participation by classroom teachers (in some cases consulted only after the new curricula were prepared) makes us unsure about their success. Discussions these curricula prompted, however, are important for the development of art education in Latin America.

A lecture, by Dr. G. Klimovsky, called attention to similarities between processes of learning in sciences and in art. A panel that followed, "What Art for Which Education?" generated a broad view about the potential of analyses of Modernism, Post-Modernism, Cultural Plurality, Cultural Cannibalism, and other topics.

Members of a panel, R.M. Ravera and A.M. Barbosa defended a hybrid point of view, I. Rodriguez spoke a nationalist view and was popular with the audience. S.M. Britos, L. Errazuriz, A. Jimenez, and D. Aguila discussed problems of curricula in different panels. This was a 'hot' issue for the audiences. V. Fuenmayor produced discourse about body and liberation, moderated by S. Azar and L. Suassmen. M. Pantigoso (who was elected the day before as General Secretary of CLEA) was the final speaker.

V. Kon did an amazing job reorganizing CLEA, now an active association. Pantigoso, a poet and art education author, will continue the good work of Kon because he has strong institutional support from the University Ricardo Palme in Lima, Peru.

It is important to mention the Seminar on Administration and Cultural Planning, coordinated competently by O.L. Olaya, because it attracted many participants. We all left Buenos Aires believing InSEA now has its regional members consolidated in Latin America.

USING COMPUTER TECHNOLOGIES: SOME QUESTIONS?

Jenny Aland, Australia

How are students using computer technologies in visual arts classrooms and how are teachers responding to urging from school and public sectors to incorporate computer technologies into visual arts curricula? How imaginative, inventive, experimental, artistically valid, or culturally relevant is this use in terms of curriculum? Are students being encouraged to use computer technologies to conceptualize and express ideas or does their practice revolve around the anachronistic practice of using tools that simulate traditional hand tools, such as typewriters, paintboxes, drawing tables, or spreadsheets?

What are artists making and doing with new media and technologies? As Penny (1991, 1995) has observed, artists are at work creating computer forms (multi-media, interactivity, simulations, and virtual reality) that can exist nowhere else. These are media upon which computer art of the 21st century will be based (Penny, 1991). Given that much visual arts classroom practice draws from understanding of art practices, how closely does student work parallel that of contemporary artists who use computer technology? Is what visual arts students are being asked to do appropriately contemporary or sufficient for the twenty first century?

How do we know that works produced using computer technology are worthwhile as art? Recent research has revealed that one practical problem in displaying new media work is the absence of art worthy of exhibition. A positive interpretation of this might be that multimedia is currently at a daguerreotype stage. The relative dearth of thematic exhibitions in new media is related. In other words, while the medium is still the main message, the capacity of this art to reflect meanings is limited (Murray, 1998).

New digital media certainly promise new territories, but much writing, theoretical considerations, and argument is needed before there will be acceptance and understanding of such work. These new forms demand reconsideration of art production and consumption. New dimensions and capabilities of interactivity, instantaneous multiple distribution, and ephemerality demand generation of new aesthetic models, ethical standards, and conventions of consumption (Lovejoy, 1992).

How do artists using computer technology explain their art practices? How are works created using computer technology different from those made in other media? Are such works different from how we interpret, discuss, or respond to works of art conceptualized in other arenas?

I am currently conducting research designed to answer some of these questions. This is based on the assumption

that connections should exist between the practice of artists in contemporary contexts and that of secondary visual arts students using computer technology. What I want to do is develop a heuristic model for art education for the most appropriate uses of computer technology in arts classrooms. This research involves conducting interviews with Australian artists, senior secondary visual arts students using computer technology, and their teachers.

Preliminary interviews with Australian artists indicate they consider ideas, issues and themes to be the most important aspect of their work. They use computer technology as a means to an end and not as an end in itself. They came to computer technology from a diversity of backgrounds, including computer science, film and video production, photography and fine arts. They were not able, or chose not, to identify peers working in the same arena whose work had interested or influenced them. They all indicated they preferred to work alone; although each acknowledged it often was necessary to work with other artists with particular expertise to achieve desired ends.

Preliminary interviews with male, secondary arts students indicate that they appear to be predominantly interested in developing works around themes involving space, aliens, or other worlds. They were interested in using three dimensional modeling tools to replicate effects achieved in large-scale animated adventure movies and electronic games. They were articulate about ideas pursued in their art works, i.e. they could argue for social, political, technological, cultural, and personal purposes. They had access to computers and computer games from an early age (8 to 10) and were likely to have such access at home.

Responses from female, secondary arts students indicate they appear mostly interested in designing two dimensionally, i.e. magazine covers, posters, or illustrations drawn from photographs. They were more focused on design and composition of their works than on ideas or themes pursued. They came to computer technology from a background in photography, painting, drawing, and printmaking, and experienced the creative use of computers late in their education (ages 14 to 15).

Both male and female students claim they prefer to work alone, although most all appreciated that multimedia requires collaboration for composing music, acting, videotaping, or script writing. They were unable to identify particular Australian artists using computer technology, and their teacher's skill with software and hardware was important to their creative work.

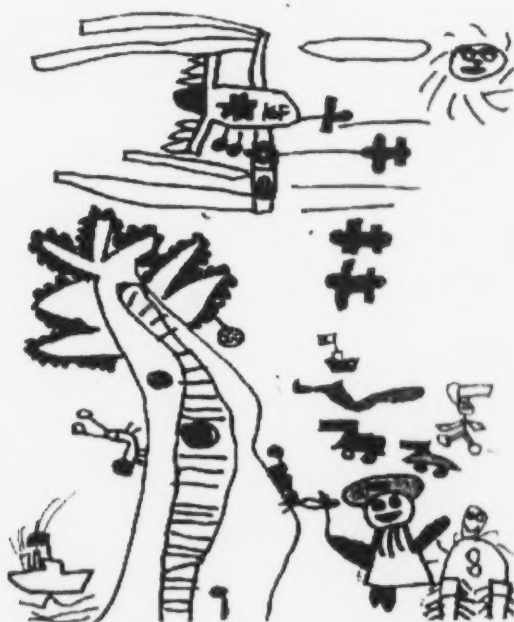
Teachers' responses indicate that teaching skills relating

to use of software programs was of paramount importance. Encouraging students to pursue creative ideas followed from the teaching of skills. Keeping up with rapid changes in computer hardware and software, and pressure from the multimedia industry, was often frustrating. Lack of funding for visual arts departments was an extremely limiting factor in support of students' practice. They had little knowledge of the work of Australian artists using computers. Much of their time was spent trying to keep ahead of their students in the use of software. Finally, they indicate the quality of visual arts curricula is very reliant on personal enthusiasm and expertise of teachers.

A multimedia presentation of the findings from this research will be offered as a research component of the 30th INSEA World Congress, to be held in Brisbane, from September 21-26, 1999.

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EARLY CHILDHOOD ART WEBSITES FOR YOUNG CHILDREN

Barbara Piscitelli, Australia

These websites were selected by early childhood education students at Queensland University of Technology. They are meant as starting points for people who want to use the Internet for children's art exhibitions and education. The list includes museums, commercial sites, and virtual galleries.

HYPERLINK <http://childrensmuseum.org>

The Children's Museum of Indianapolis is an interactive site with things to do, exhibits to explore, and good projects for young children.

<http://www.bonus.com/bonus/card/artgall.html>

The Children's Art Gallery offers children opportunities to present their drawings and information about themselves. As a visitor, you can browse through children's drawings and exhibitions, or select certain drawings you want to view (child, age, country, year, teacher, school or project).

<http://www.csun.edu/~vceed009/art.html>

Provides access to a wide range of sites to visit under the following headings: Lesson Plans and Classroom Activities, Kids' Online Artwork; Museums, Galleries and Exhibitions; and Other Resources for Teaching Art.

<http://www.eric-carle.com/>

Eric Carle's home page has information about the artist, a 'caterpillar' exchange for parents and teachers, and a shop. There are ideas for follow up activities to do after reading an Eric Carle book.

<http://www.icafe.org/>

The International Child Art Foundation gives links to drawing sites, galleries, and contests with publications and resources, and an event calendar. You also can become a member.

HYPERLINK <http://www.kconnect.com/>

A network of education resources and materials with links to other sites that may aid in your art curricula.

<http://www.kidsart.com>

A child's art gallery that has anecdotes about children doing the work. There also are hands on art education for school and home.

<http://www.kinderart.com>

Kinder Art is a commercial site with ideas about art and craft projects for classrooms and home.

<http://www.metmuseum.org>

The Metropolitan Museum of Art, New York, has an education page for kids. They have detailed activities for children and a good shop of book titles for children.

<http://www.mincava.umn.edu/drawings/image10.htm>
MINCAVA Children's Art Gallery is a gallery of art by children who have witnessed violence. This is a compelling, sad, and disturbing collection of children's art that demonstrates its power to convey emotions and provide means for children to express their feelings. This could be useful for children dealing with similar circumstances.

<http://www.nga.gov.au>

This Australian National Gallery web page has Aboriginal art, Asian art, Australian art, International art, a Sculpture Garden, and a Kid's Area.

<http://www.nma.gov.au/education/index.htm>

This National Museum of Australia site has information about its Australian collection and education services.

HYPERLINK <http://www.qut.edu.au/edu/sec/casec/childart/children.html>

Children Have Rights contains an exhibition of children's drawings and paintings on the theme of their human rights. All the works were prepared in 1996 as part of the first Australasian Conference on Children's Rights.

SCHOOL KIT AND FRESCOES OFFERED NAEA listing

PBS Video, a department of the Public Broadcasting Service, is offering a Fresco School Kit to schools, colleges, libraries, and other agencies that includes a teacher's guide and video index to facilitate access to specific parts of the file. Color slides also will be included. To order, call PBS Video, toll free, at (800) 344 3337, from 9 to 6 Eastern Standard Time, or write PBS Video, 1320 Braddock Place, Alexandria, VA, 22314-1698.

<http://www.aoc.gov/art/brumcorr.htm>

The Brumidi Corridors, the U.S. Capitol, Washington, DC, USA are featured in this site. Born in Rome in 1805, Brumidi emigrated to the United States in 1852. He spent much of the next 25 years decorating the Capitol building. Works include The Cession of Louisiana, Columbus and

the Indian Maiden, and Bellona, the Roman Goddess of War.

<http://www.christusrex.org/www1/icons/index.html>

This site is maintained by the private, nonprofit Christus Rex et Redemptor Mundi organization. It includes numerous links to images of frescoes by Giotto, Michelangelo, and Raphael.

<http://sunserv.kfki.hu/arhpbio/g/giotto/biograph.html>

This site focuses on the Life and Passion of Christ, painted in the Arena Chapel in Padua, Italy, by Giotto (1267-1337), the first master of the Italian Renaissance. See <http://sunsite.unc.edu/cjackson/giotto/index.html> for other examples of Giotto frescoes.

<http://sunsite.unc.edu/cjackson/gozzoli/>

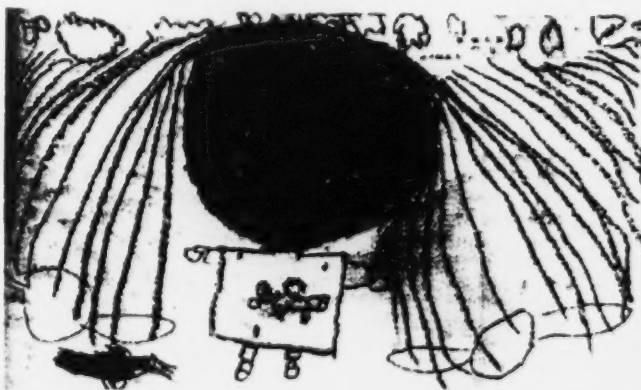
Works by Benozzo Gozzoli of Florence, Italy (1420-1497) are featured on this site. Gozzoli was an Italian painter of the early Renaissance and one of the masters of the Florentine school, particularly adept at painting groups of people against fanciful landscapes.

<http://sunsite.unc.edu/cjackson/michelan/>

This site includes many works by the famed sculptor, architect, and painter, Michelangelo (1475-1564), including frescoes from the Sistine Chapel, marble sculptures, and chalk drawings.

<http://sunsite.unc.edu/cjackson/martini/>

Works by Simone Martini (1283-1344), of Sienna, Italy, are featured. He introduced fresco techniques to the Siennese school and one of his greatest frescoes illustrates scenes from the life of Saint Martin.



InSEA NEWS

Volume 6, Number 1, 1999

MINUTES OF THE InSEA GENERAL ASSEMBLY

GLASGOW, 13 JULY 1997

Diederick Schonau, The Netherlands

Welcome

InSEA President Kit Grauer welcomed all attendants and proposed changes in the agenda to give Mr. Mo, from the People's Republic of China, an opportunity to address the meeting. There was no other relevant business.

Apologies

Apologies were received from World Council members DeJong (who was ill), Hermans, Akolo, Lehman, Branganca, Panares, Arnell, and Chavanne.

Introduction

All World Councilors present were introduced to the assembly. Gil Clark is introduced as new Editor of InSEA News. He is ex officio member of InSEA Executive.

President's Report

Kit Grauer took this opportunity to thank John Steers for his enormous contributions to the Society, as President and in other functions in the World Council. She also informed us that, thanks to modern technology, InSEA can now communicate through e-mail. The World Council is given yearly hospitality at NAEA congresses. It is the intention of the Council to open regions and extend publication policies. A book about the Getty sponsored InSEA conference on assessment has been published. A book about multicultural art education, by Rachel Mason, is to be published. A sequel to the assessment in art communities book is also in production. Publication of a book about InSEA's 50 years of history is being considered. Contributions to the Glasgow Research Conference will be published by the Journal for Art and Design Education.

Members of the Executive Committee met several times with Tereza Wagner at UNESCO in Paris. A proposal for grants by UNESCO is in preparation and will be submitted. Doug Boughton is presiding over InSEA's Research Board and Don Soucy has organized an InSEA web page that recently became effective. Thanks to Doug Boughton, the International Baccalaureate is sponsoring a virtual gallery of works made by IB students, connected to InSEA's homepage.

NSEAD has offered to process credit card payments for InSEA through their own facilities that have become effective as part of this Congress. Diederik Schonau and Peter Hermans have agreed to continue their activities as joint Secretary/Treasurer for another term.

Past President's Report

John Steers referred to his report published in InSEA News earlier this year. His Presidency has met mixed fortunes. The joint Secretary/Treasury has made things much easier, but he warns that this situation will not be permanent. The European Congress in Lisbon in July 1994 was a great

success, thanks to the efforts of Clara Botelho and her team. Life membership has been given to two surviving co-founders, Sam Black and Bill Barrett. John Steers attended the funeral of InSEA's Past-President, Eleanor Hipwell, in October 1994. She organized the 1970 Congress in Coventry. Publication of the book on assessment was realized, thanks to the initiative of Elliot Eisner, Doug Boughton, and Johan Ligtoet. In 1995, InSEA saw a very successful Asian regional congress in Taiwan accomplished by Ann Cheng Shiang Kuo. In 1995 the World Council lost two members: Duane Hagen and Norman Tornini.

The World Council instituted the Mahmoud El Bassiouny Award to recognize long service to the Society. Our greatest disappointment was cancellation of a World Congress in Lille in 1996. In Lille, for political and economical reasons, the government withdrew its support, as did the city of Lille. John Steers finished by stating that it was a great privilege for him to be President and his speech was followed by a long and warm applause.

Financial Report

Diederik Schonau informed the Assembly about InSEA's current financial situation. InSEA is totally dependent on member's contributions. Cancellation of the Lille congress had a negative effect on membership, although the Glasgow congress generated many new members. Thanks to Kit Grauer, as editor, expenditures for InSEA News have been very economical. The World Council is seeking additional income for special activities, such as publications, summer academies, international exchange programs, etc.. Contacts have been made with UNESCO and the European Union and proposals will be submitted. All members are invited to strengthen our membership by bringing in new members. A mailing to all IB-schools recently has resulted in 17 new members.

Awards

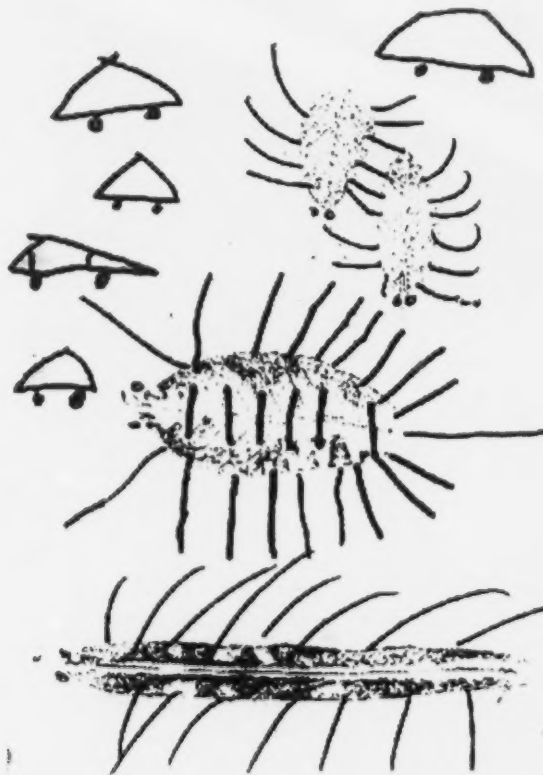
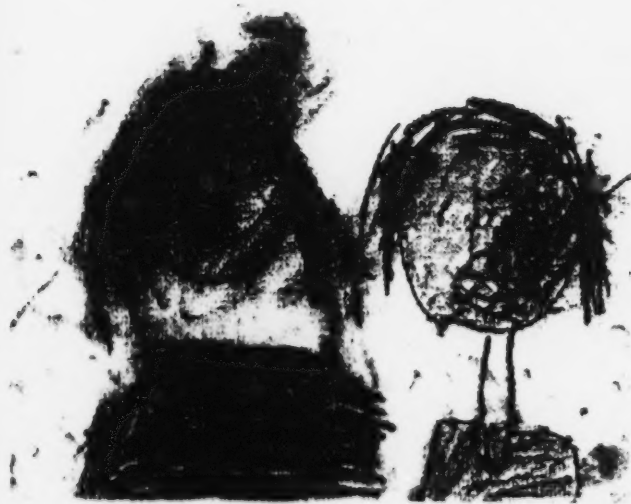
Bill Barrett was honored with a lifetime honorary membership by Kit Grauer. She also commemorated Sam Black, who unfortunately was not able to attend. Al Hurwitz was the first recipient of the El Bassiouny Award. He commemorated El Bassiouny, in a short speech, referring to his many accomplishments for art education, international understanding, and InSEA. Al was especially proud El Bassiouny's son came to this meeting and Kit Grauer presented his son a special award. John Steers also was presented a lifetime membership. Kit Grauer used the opportunity to honor four former InSEA Presidents present at this meeting: Hurwitz, Allison, Eisner and Steers. Prof. Mo, from the People's Republic of China, brought a special present, two beautiful handpainted scrolls, and addressed

the audience. Kit Grauer thanked Prof. Mo and hoped this will mark the beginning of greater involvement of the People's Republic of China in InSEA.

Constitution and Rules

Our Constitution was redesigned in the early eighties, by Brian Allison, to strengthen the organization. This was a major task and most of it has worked well. A problem, however, was representation of Recognized National Organizations. The Constitution and Rules of the Society, therefore, had to be revised to make InSEA more accessible. It was also time to correct wording of gender bias. Finally, the Research Board needed a constitutional basis. These changes had been discussed in World Council meetings and all members were invited to react when the text was published in *InSEA News*. Brian Allison agreed with the observations and, with Andrea Karpati, moved these new Constitutions and Rules, which were accepted unanimously.

Kit Grauer gave words to presenters for the Asian Regional Congress in Tokyo and the World Congress in Brisbane, in 1999. After these presentations, thanking all present for their attendance, she closed the Assembly.



TANAY'S HEART IN THE MIDDLE OF THE WORLD: SPARKING INTERNATIONAL DIALOGUE

Anna Martin, USA

During the early 1980s, I taught art in an inner city, multicultural neighborhood, in the Houston, Texas, Independent School system. At that time, refugee families from Central America, Southeast Asia, and the Middle East settled our traditionally African American neighborhood. I now teach at the Denmark-Olar Middle School, in Denmark, South Carolina and can be reached through: <http://www.cedarnet.org/mar>

My students and their families helped me learn about the effects of violent conflicts on schools and education in various parts of the world. This motivated me to attend graduate school and look for solutions. When I heard Dr. Emil Tanay's presentation at the NAEA convention in San Francisco, I was impressed by his work in providing art education to displaced and homeless children in the former Yugoslavia.

He showed slides of art works by children on both sides of a divided city and explained that the images changed as the children began to express themselves through art. At that time, I was web-master for the Electronic Media Interest Group at NAEA. We were interested in exploring the possibilities of the World Wide Web. This seemed like a worth while and ideal project.

I asked Dr. Tanay for permission to build a web site around his book, Heart in the Middle of the World: Art of Homeless and Displaced Children. I was delighted when he agreed to my proposal. A year later, the site was complete; sections include powerful images from Dr. Tanay's exhibit of student works, a biographical overview, a map and resource section, and a commentary page. This encouraged visitors to engage in ongoing dialogue about the topic of art education in relation to international issues. Individuals from around the world have contributed many thoughtful comments to this section. The site is titled: Heart in the Middle of the World, and the url is: <http://cedarnet.org/emig/children/>

ART EDUCATORS ON THE RHINE: THE 1999 ECIS ART CONFERENCE

Darren Trebel, Germany

Spring on the Rhine, in the city of Dusseldorf, was an ideal location for art teachers from throughout Europe. Germany's advertising, fashion, and design capital was host to a professional development event sponsored by the European Council of International Schools (ECIS). The conference featured workshops by Dr. Enid Zimmerman (Indiana University), and Alan Heath (American School of London) at the International School of Dusseldorf.

Richard Caston, a high school art teacher, made a presentation about channeling students' creativity. He advocated student and teacher relationships that recalled a Renaissance studio, where teachers instruct through example, and often work in collaboration with students.

Dr. Zimmerman's day-long workshop about authentic assessment in art rooms engendered a great deal of discourse among participants, who had come to Dusseldorf to acquire information on this topic. Many teachers want to improve their authentic assessment practices and Dr. Zimmerman's presentation was appreciated by all attending. She followed that with another workshop, examining the problem of challenging gifted and talented students in art rooms. Many participants commented they were leaving with new appreciation for assessment and differentiating instruction in their own programs.

Alan Heath conducted a two-day workshop on how to integrate art into the larger curriculum. His talk was very beneficial; he blended art, history, culture, writing, and anthropology in his activities and will give another workshop at this fall's ECIS conference.

Conference participants also had opportunities to visit museums, galleries, and architecture of Dusseldorf. Many attended the studio of Gunther Uecker, where he talked of his life, the nature of painting, and role of artists in today's world.

On the last day of the conference, all attendees exchanged ideas and approaches to teaching art. Teachers shared their thoughts about projects, assessment, technologies, and techniques, and many shared publications and photos of their student's works.

Seventy five teachers attended the 1999 ECIS Art Conference in Dusseldorf. This marked the beginning of a new role for the ECIS Art Committee, which plans similar events in the future. We look forward to this fall's meeting in Nice, November 18-21, 1999.

INTERNATIONAL SYMPOSIUM ON ART EDUCATION:

TAIWAN MUSEUM, TAICHUNG, MARCH 1999

Ann C. S. Kuo, Taiwan

The largest international art education conference ever held in Taiwan took place in Taichung, March, 1999. Over 60 academics brought their expertise to the theme, Prospects of Art Education in the 21st Century. Simultaneously, 23 Kids Guernica murals, painted by children from 18 countries, were exhibited. This conference was attended by scholars from 14 countries, including Hong Kong, Japan, South Korea, United States, France, Germany, Australia, Brazil, Nepal, Bangladesh, and the Republic of China.

Dr. Ann C. S. Kuo, of Taiwan, welcomed guests attending the symposium, and pointed out that Taiwan's reliance on economic growth has led to neglect of cultural standards among her people. "We now face the impact of postmodernism with its emphases on diversity and individualism. Taiwan is proud of its scientific and economic growth, but its failure to implement art and cultural education has led to a new generation of business leaders who lack cultural awareness. This is disturbing, because art has such an important role to play in releasing human potential." Educators should plan, promote, and support the broader development of art in Taiwan in order to enhance aesthetic capabilities and improve our society.

Dr. Christine Wulf addressed the meaning and function of images in human life. Dr. Ana Mae Barbosa spoke about autonomous art education concepts in non-western countries. Dr. Brent Wilson clarified doubtful issues about DBAE concepts. Dr. Gilbert Clark introduced "Clark's Drawing Abilities Test," a new instrument for art education research, and Dr. Enid Zimmerman called attention to a new focus on the relationship between creativity and art talent development. Dr. Ana Kindler asked us not to neglect the influence of cultures on children's artistic awareness and development.

Nine scholars discussed the 'Kids Guernica' murals developed in their countries: Prof. H. Akira, Mr. M. Kaoru, and Mr. M. Akuyoshi (Japan); Prof. C.W. Ro (South Korea), Dr. A.C.S. Kuo (Taiwan), Dr. T. Anderson (United States), Dr. R. Irwin (Canada), Mr. J.U. Chowdhury (Bangladesh), and Mr. S.M. Baijuntha (Nepal). Their murals allowed participants to appreciate how children everywhere express aspirations for world peace.

During four days of intensive and fruitful discussions, participants devoted their energies to the future direction of art education. As Dr. Kuo said, "As the 21st century rapidly approaches, it is crucial for all art educators to have a clear understanding of the current instructional situation in order to ensure future improvements." This successful

symposium allowed participants to examine the current state of art education, and its prospects, but also resulted in international consensus on the influence of art on our lives and how we should fulfill these important responsibilities of our profession.

ART TEACHERS HAMPERED BY LACK OF TRAINING

Marie Whaley, Australia

Visual arts teachers in Australia are struggling with insufficient training needed to develop necessary skills to perform effectively, according to Adele Flood, president of the Australia Institute of Art Education (AEAI). Flood claims the national curriculum requires teaching in five arts areas and has resulted in a nationally driven agenda for change. "While most states are modifying the profiles, expectations on visual arts teachers are very demanding," Flood claims, "Teachers are expected to have greater proficiency in a broad range of art skills, yet, they are receiving less training and professional development to prepare them for classrooms."

This has led to less arts being taught in schools, according to Flood. She claims that the staging, in Brisbane, of an international congress may create opportunities for Australia's teachers. The AEA will host the 30th InSEA World Congress at the Brisbane Convention and Exhibition Centre, September 21 to 26, 1999. Ms. Flood claimed Australian art teachers and academics will meet with educators from other countries and share ideas and discover new ways of teaching and learning.

"This Congress will raise consciousness about the visual arts, because Art unlocks creativity and lateral methods of thinking, which are applicable to other areas of learning," according to Flood. Brisbane was chosen for the Congress due to its high profile for the arts in the community, and the support of Arts Queensland and Education Queensland.

Cultures and Transitions is the theme for the 1999 Congress; it will highlight similarities and differences between the arts of other countries. Over 1,500 delegates are expected, from all over the world. Major national and international children's exhibitions will form part of the Congress, which will run concurrently with an Asia-Pacific Triennial at the Queensland Art Gallery.

For registration and inquiries, contact Ozacom Conference Services by phone (+617 3854 1611), fax (+617 3854 1507), e-mail (ozacom@eis.net.au), or website (<http://www.qut.edu.au/insea99/insea>).

PIECING TOGETHER THE PUZZLE OF PEACE BUILDING:

THE CANADIAN KID'S GUERNICA

Rita L. Irwin, Canada

In Canada, without civil or international strife during this century, war seems like a foreign experience, although we have had a recent influx of immigrants from countries suffering from war and hardships. Many Canadian citizens know family members or friends who have lost their lives in efforts to defend democracy. Canada is known for its peace making in countries torn apart by bloodshed, ethnic cleansing, or political upheaval. We are not without conflict, but have not suffered from civil or international war.

Peace-building is an attitude each of us holds in our hearts; we honor peace before we honor conflict. Peace is created by individuals who believe it is possible to promote peace within families and local communities, and create consciousness of peace throughout our daily lives. It is on this basis that the Kid's Guernica project is so powerful. Through education and art, children come together to think about, reflect upon, and create awareness of issues related to peace throughout the world. The enthusiasm, energy, commitment, and learning generated from this project surpassed any of the organizers' dreams. We modeled activities designed to create harmony among diverse populations

Working with children as they interpret peace is active and exciting. Our mural developed themes that resonate images of Canada: deer and caribou, doves, prairies, waterways, etc.. Each symbol has a Canadian identity and a Canadian sense of peace. What does peace mean to

young people of Canada? It is about accepting diversity, traditions, religions, lifestyles, and family structures through understanding commonalities of human experience. It is about respect, understanding, and compassion. With all this in mind, organizers of the Canadian mural brought speakers who addressed peace around the world. Through them, we were reminded of realities millions of people face daily. It is obvious we need to

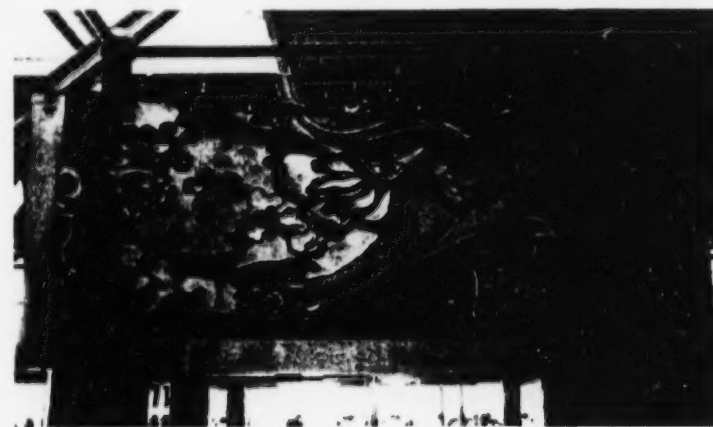
help change the consciousness of the world.

Our project began when Tom Anderson (University of Florida) approached us with the idea of launching a Canadian mural. We began in the Richmond Art Gallery, although within months, our project included the

Richmond Community Arts Council and volunteers from Vancouver, British Columbia. We inspired the children within by distributing 14,000 discs, representing globes, to elementary schools. Children read about the project and were asked to submit drawings or symbols they felt should be added to a Canadian

mural. Over 1,000 disks were returned! Mural artist Richard Tetraault later conducted a workshop, leading some children through a collaborative process that facilitated the design we used.

Our mural was designed and painted in one week! A school holiday made it easy for children of all ages to



participate and two hour time blocks were well attended and helped achieve the completed mural. It was painted on the floor of the Richmond Cultural Centre, allowing those passing by opportunities to see the progress of the mural.

The enormous community involvement that brought diverse ethnic and economic communities together in our effort to further cross-cultural understanding was apparent and a direct benefit of the project. Typically, art or peace education receives limited acknowledgment, but this project changed all that. We were covered on television by national news, reported in newspapers, and became a cover story for a Canada Department of Foreign Affairs periodical.

It was in our shared hope for peace that the beauty and meaning of the project resides. What we need to understand is how to resolve conflict. Talking about and creating murals was an important first step, although our consciousness raising must never stop. Peace is an individual and collective process that the Canadian mural exemplify; it celebrates the process of negotiation. May the peace-building continue to glorify the creativity found in our children and the hope that resides in all of us.

I want to thank Peter Harris, Jane Wheeler, Linda Atlee, and Richard Tetrault, as well as the many children who worked on this project. Their energy and commitment are a tribute to the notion of peace around the world.

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